



Number 20.

August 1964

A Series of Music Hall Artists. No.5.

By Ernie Bayly

HARRY FRAGSON

Harry Fragson was born in London in 1869, but although his father was Belgian and French was the language spoken at home, it is claimed that his real surname was Potts. However, his spoken English was always 'London'.

He went to Paris when he was seventeen and sang in the cafés-chantants from which he progressed to the Folies Bergère, where he was heard by Arthur Collins who brought him to Drury Lane for pantomime of 1905-6. That season it was 'Cinderella' and Fragson found himself in the company of Queenie Leighton, May de Sousa, Tom Wootwell, Walter Passmore, Harry Randall, Pollie Emery and Emily Spiller. In his honour, Harry's part was renamed 'Dandigni'. Entente Cordial was a popular topic at that time and appeared in 'Cinderella' in the form of a duet between Fragson and Randall, called 'The Two Cochers'.

Harry Fragson stayed for the 1906-7 Drury Lane pantomime, 'Sinbad', accompanied by Queenie Leighton, Marie George, Walter Passmore, Harry Randall, Fred Emney, Senior. He was again at the 'Lane' for the 1907-8 pantomime 'Babes in the Wood' with Agnes Fraser, Madge Vincent, Walter Passmore, Marie George, Neil Kenyon

and Lennox Pawle.

Harry Fragson's first purely Music Hall performance in England was at the 'Middlesex', but it was unsuccessful. He went on to conquer the hearts of the Music Hall patrons with his songs at the piano. "Billy Brown of London Town" was said to have been his greatest hit, but he is remembered today for "Hello, Hello, Who's Your Lady Friend" and "All the Girls Are Lovely by the Seaside", both of which I have heard sung on the radio within the last two weeks. Another of his songs which I enjoy very much is "Come to Lunch". He composed most of the songs he sang.

He remained very popular in Paris and still spent much time there. He looked after his old father carefully, until bouts of insanity and jealousy over Harry's lady friends made it necessary for arrangements for the old gentleman to go into a home for better care. Two days before the end of December, 1913 in Paris, when Harry arrived home to dress for his performance at the 'Alhambra', he was shot by his father who awaited him with a revolver.

Harry Fragson's recordings

French Edison

2-minute cylinders, recorded 1907 and earlier, Paris.

17615 Adieu Grenade	17248 Amours fragiles
17341 L'Anglais triste	17605 Le banjo
17592 Les Blondes	17591 Brin de vie
17599 Chez un Républicain	17688 La Commission
17606 Le Corbeau et le Renard	17677 Donnez-moi des Roses
17624 Excuse me	17242 Le Flegme
17622 Heureux d'aimer	17593 Les jaloux
17009 Lettre tendre	17610 Lison
17246 L'Ouvrier en grève	17594 La Parisienne, y a qu'ca
17616 Le Père la Victoire	17623 Le P'tit Cochon
17700 Une Petite Femme pas chère	17146 Sapho
17691 Puisque ma place est prise	17609 Sentinelles, veillez!
17676 Simple Aveu	17241 Tendresses d'amant
17701 L'Hotesse	

Pathé - centre start discs. 11" size.

c.1911

5001 Canoodling Waltz song	/ Whispers of love
5002 Don't say Goodbye	/ The Band-box girl
5004 Ladies, beware!	/ Oh, I Say!
5005 Toujours l'amour	/ La Petite Tonkinoise
5104 Billy Brown	/ The Employment Agency

Pathé. discs, centre start. c. 1913

H.M.V. issued April-May 1912.

4-2201, B452 Paper Bag Cookery (10")
02380, C534 The other Department, Please (12")

(Thanks to Mr. Len Watts for Pathé information)

* * * * *

IMPORTANT

IMPORTANT

IMPORTANT

Recently, I had to reprint our 'Directory of Members'. While awaiting to do so, we were joined by new Members. If it should be that any have not received their copy of the 'Directory' and two supplements, please tell me right away. EDITOR.

MY AMERICAN JOURNEY by Gerry Annand.

"Passengers for Flight 501, now assembled in the First Floor Lounge, please proceed down the outside ramp to the aircraft. Have your tickets ready please."

That's how it started. Accommodation on board is rather cramped, the economy class having three slightly adjustable seats, either side of a central corridor, reminiscent of railway travel and as monotonous.

Soon we started. The loudspeaker came to life. "This is Captain Brown speaking. We are now at a height of 28,000 feet and cruising at a speed of 580 m.p.h. Those at the right windows can see Belfast and the northern counties reduced to postage stamp size. The crew join with me in wishing you a pleasant flight."

Fixed to the back of each seat was a table which pulled down lazy-tong fashion for meals. These were good and included in the fare.

The flight took seven hours, which meant that, owing to the difference in global time, we reached New York two hours after leaving Heathrow.

The Idlewald (now John Kennedy) Airport, New York still hasn't changed its luggage labels. New York is a mess. It did not, like London, suffer bombing, during the War, but all the same, a vast scheme of reconstruction is in evidence. The old New York skyscrapers, once one of the wonders of the world, now look tawdry in their

terra-cotta and brick beside the empiric mass of chromium and glass rising all around them. I stayed only forty-eight hours in New York, mainly to get my bearings, by which time I was ready to assault our Transatlantic Members. But of that, more anon.

-to be continued-

WANTED

WANTED

WANTED

A complete model "M" reproducer.

Rev. Colin Marr. The Rectory, Silverton, Exeter, Devon.

Restoration and Care of your Phonograph Cabinets.

BY Robin Hayden.

We will assume that on locating your phonograph it is in a delapidated condition. First of all thoroughly scrub it with a household scrubbing brush with detergent in the water. Then clean all over with methylated spirits or turpentine substitute, and lightly sand all over with fine sand paper.

If the corners are broken or have come unglued, scrape the joints clean and reglue. If it is oak, use a non-acid white wood glue. The joints must be clamped. If you haven't a clamp, get a piece of straight wood and screw to it two short cross-members tight enough to contain the joint firmly, and knock a wedge between the joint and the cross-member.

If the dovetails are broken, glue the good part of the joint together first, then cut a small piece of wood to match the cabinet and glue in some false dovetails. Pin in place with some panel-pins punching them in so that the new wood can be levelled to the cabinet. These new pieces of wood must be stained to suit the rest of the cabinet, by using a tin of light Colran wood dye until obtaining the right match. Try it on a spare piece of the wood used for the repair.

After these repairs, or if you received the cabinet in sound condition but requiring repolishing . . . purchase a 5s. 6d. Blue Furniglass kit, number one, which will enable an amateur to get a professional French-polish finish, and is obtainable at most ironmongers'.

Using a soft rag, rub ^{on} gently a layer of the polish, using a circular motion. Allow a few minutes to dry, then repeat about three times. After this allow more time for it to dry, then lightly sand with the paper supplied with the kit. A good tip here is to rub two pieces of the sand paper together before using in order to get a finer finish. Repeat the whole process once again, then after the last time burnish with the burnishing cream supplied with the kit. Finish by polishing with a wax polish.

This sounds like a long and complicated job, but in fact, it can be done in little more than an evening by anyone. The finished appearance will fully justify your labour.



Ernie Bayly



R.G. Knowles

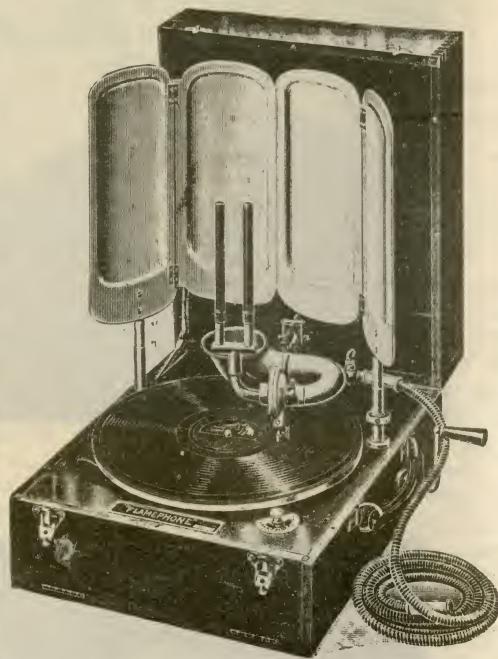


Jan Kubelik



Harry Fragson

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Introduces a *real* revolutionary method for perfecting sound reproduction.

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The cost of the gas is almost negligible—between $\frac{1}{2}$ d. and $\frac{3}{4}$ d. per hour—burning continuously.

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5, Crawford Passage, Farringdon Road, London, E.C. 1

By Edward Murray-Harvy.

Last year, in October, as we left the office one evening Charles (his real name is Robert Chaplin, but nobody calls him anything but Charles), said to me, "Can you think of anything original for the Festival next year?"

I was thinking of something else at the time, (I had just acquired an Edison 'Home', with a two minute/four minute feed screw and with it the box that it had come in, together with the original 2min feed-screw and mandrel; and the instructions of how to change them.) So without really thinking, I spoke. (I do this continually and one day I shall really be in trouble). "Why don't you hold a phonograph rally, you know, like veteran cars?" A vision of me, speeding down the Brighton road in a Red Gem, (surely the sports-car of the Edison stable), at a hundred and sixty revs per minute flashed before my eyes.

"That's an idea," said Charles, and off he went, while I walked home humming the "Ride of the Thuringian Hussars".

The next week I received a letter from a Miss Smith. They were holding a meeting about the Festival, would I go along? The room was full of young people arguing about various ideas they had for the Festival. I sat and said nothing very loudly for a long time until a young lady with straggling blonde hair mentioned phonographs, apparently correcting someone in a superior tone. Prompted by this I rose and elaborated my idea, to which all seemed in agreement. After much to-ing and fro-ing, the Committee, who by now had styled themselves the 'Festival Ad-Hocs', agreed that the function be held and be a 'Talking Machine Exposition'. Furthermore it transpired that I had been co-opted to the Committee.

We received plenty of local publicity, and were in the newspapers, the local television, Miss P.G. Rogers heard us on the radio in New Zealand and we also made the Jack de Manio programme. Things began to move. Ken Heathcote drew a really evocative poster, which has been admired everywhere. Charles wrote to everybody, but we were surprised to have no response from the American Embassy. We advertised in 'The Gramophone'. Charles pulled out all the stops, and if it wasn't for the publicity value, five thousand entry forms were printed would have been four thousand, nine hundred and ninety two too many.

So the weeks went by and the great day dawned. June 3rd, 1964. Mathematicians among you will have deduced that we had only eight entries in the competitive section. Yes, but over eighty talking machines were on exhibition.

Jack Gardner and Mr. DeCoverley from Cressing brought the cream of their collection. I brought some of mine (You are very modest Mr. Harvy=Editor). There were all sorts of things. Gramophones like cameras and one like a grand piano. Phonographs from 'Puck' to the Amberola. Gramophones from the 'Dog model' to the E.M.G. And in between? Edison: the Grand Concert, variations on the Gem (including an Edison Bell Gem and Elf); Columbias: a very old type Q, an A T, one called the Jewel; A reversible Echophone and

Theatrophone. A Britannia cabinet. A clockwork dictaphone, oh, and several other things. You should have been there. Monarchs, wooden-horned and metal-horned; open-topped-hornless, horned gramophones of make known and unknown. We even had a phonofiddle - with had fun when the B.B.C, came to make a television film.

The people came to the Exposition in allsorts too. I wish I had a Blue Amberol for every time someone said to me, "At the beginning they said 'Edison Bell record'."

The next remarks are true, but I hope they do not offend any of our readers . . . One gentleman asked if I would, if I had no religious objection, like to give a concert of old cylinders at the local Spiritualist Church. He said, "After all, what you do and what we do is the same; listening to the voices of the departed."

By the time Friday came my feet were killing me. Our judges arrived. First came Mr. Passerieux of E.M.I. who supervises their museum, then came Mr. Chew, of the Science Museum, South Kensington, and at 9 p.m. I drove to the station to meet Ernie.

On the following day the judges assembled in the Suckling Hall where the contestants' machines were waiting. Each came in anonymously to play their machines. As two were at work the judges decided not to test anyone on his knowledge of his machine. The order of awards was:- First, a Mason's Operaphone owned by Mr. Cutmore who received a silver Rose Bowl presented by the Festival Ad-Hocs and some L.P. records presented by Mr. Passerieux on behalf of E.M.I.; Second, the Pathé 'Orpheus' of Mr. Plunkett, who received E.M.I. records, as did Mr. Coleman (a schoolboy) with a Maiden Lane 'Dog Model'. This was in mint condition in its original leather carrying case. Other entries were another 'Dog Model', and Apollo, a Zonophone and two Edison Standards.

The best was yet to come. Ernie had agreed to give a talk on the work of Mr. Edison in connection with the phonograph, illustrated with examples of Blue Amberols played on Jack's Amberola and long playing records transcribed from cylinders, commercially by the Edison Foundation and privately by Ernie to preserve interesting items from wax cylinders. We heard such voices as Billy Williams, Bransby Williams, Alessandro Bonci, Sophie Tucker and Harry Champion. There were examples of many types of orchestral and instrumental cylinders. Ernie managed to keep entranced both people like me who know a little about the subject and those who knew practically nothing. (Actually, I was speaking from beside the door, so nobody could escape=Ernie). It was selfish to allow him to go on after the allotted time, but we have few opportunities for such talks in Norwich.

Then it was time to say, 'Good-bye' to Mr. Chew and Mr. Passerieux, (how kind of them to come), although Ernie was to stay another 24 hours to do some sight-seeing in our ancient City.

In the evening we listened to some old-time-style-jazz provided by another Member of our Society, Ron Geesin, with his 'Original Dowtown Syncopators'. This is my kind of jazz. Next time he visits Norwich I hope to make some 2min cylinders via a HUGE copper horn, such as used to record big orchestras. A recent find!

FOR SALE FOR SALE

63

THE BEST OFFER TAKES ALL

CARUSO SCHWEITZER PADEREWSKI McCORMACK CHALIAPIN
SCHUMAN - HEINK TOSCANINI JOHN BARRYMORE (Shakespeare)
etc,etc,

597 NEVER PLAYED "& '78's" 536 RED SEAL VICTOR

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((Editor suggests that readers outside dollar area send a couple of International Postal Reply Coupons))

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* * * * *

FOR SALE OR EXCHANGE FOR BLUE AMBEROL CYLINDERS

I have "Haymarket - Theatre of Perfection" by W. MacQueen-Pope. Full of Edwardian association. It cost me 7s. but would exchange for some Blue Amberol cylinders.

R.DUKE. SHEPSHED. LOUGHBOROUGH, LEICESTER.

* * * * *

THE CYLINDER RECORDINGS OF VESS L. CESSMAN

by Bob Wormald.

EDISON 2 min wax. 1899 - 1910

7113	Darkey Volunteers	7306	In gayest Darktown
7114	William Tell Overture I	7340	Old folks at Home
7115	Whistling Rufus	7409	Ethiopian Mardi Gras
7116	Eli Green's Cakewalk	7432	Hot Corn Jubilee
7162	Little Piccanninies	7452	Warm Reception
7264	Pretty Little Queen	7465	Aneer March
7305	Bunch of Rags	7426	Fortune Teller March
7437	Ragtime Skedaddle	8576	Keep off the grass
7476	Man Behind the Gun	7618	Razzle Dazzle
7479	Hands across the Sea	8654	Coloured Major March
7435	Zulu Wedding March	8692	Down South
7510	Hannah's Promenade	8726	St. Louis Rag
7545	Leisure Mo ments Gavotte	8780	Karama
7531	Coon Band Contest	8999	Yankee Land
7646	Impecunious Davis	9199	Gay Gosoosn
7647	Blue Ribbon March	9217	St. Louis Tickle
7657	Cooee ma Girl	9521	Popularity March.

7681	Peace Forever March	9557	Pretzel Pete
7955	Bay State Quickstep	9713	Florida Rag
7971	Creole Belles	9765	Smiler
7993	Raggy Raglana	10015	Fun in the Barber Shop
8143	William Tell Overture.2.	10112	Moon Winks
8408	Mississippi Bubble	10383	Moose March
8493	Dreamy Eyes		

EDISON. 1909. 4 min wax. 250 Blue Amberol.5377)- Banjo Medley

EDISON Blue Amberol 2944 Disc 50377
Keep off the Grass
Blue Amberol 2968 Disc 50377
Gay Gosssoon

COLUMBIA 2 min indestructible 1908 - 1911

838	Dill Pickles Rag	1084	Medley of Broadway Hits
855	Smiler	1133	Hoop - e - knack
938	Fun in the Barber shop	1249	Moose March
989	Drowsy Dempsey	1453	St.Louis Tickle
1002	Persian Lamb Rag	1469	Coloured Major March

COLUMBIA 4 min indestructible 1910 - 1911

3036	Cloud Chief	3088	Whip and Spur
3185	Down South		

U.S.EVERLASTING, and LAKESIDE
2 min 317 Buffalo Rag indestructible. 1912
4 min 1101 Smiler 318 St.Louis Tickle
1102 Down South

OSSMAN BANJO TRIO
(Ossman,Parke Hunter,Bill Farmer)

Edison 2 min wax. 1904. 8841 I've got a feeling for you

OSSMAN BANJO TRIO
(Ossman; Dudley,mandolin; Benzler,piano.)

Everlasting and Lakeside. 1912

323 Dixie Girl

OSSMAN BANJO BAND

(Ossman; Max Lichenstein,piano;unknown drums, saxophone and
Edison Blue Amberol. 1916 second banjo)

2829	Universal Foxtrot	3058	Hilda Foxtrot
2858	Merry Whirl Onestep	3067	Beneath a Balcony)- Disc 50427

* * * * *

THE BRITISH MUSIC HALL SOCIETY announces another BIG EXHIBITION
at Mc.DONALDS MUSIC HALL on Saturday 7th.November. Our own
Members are invited to combine to display phonographs and any
other material to make this a BUMPER DISPLAY.
Contact Ray Mackender,The Studio, [REDACTED] [REDACTED] [REDACTED]
London.W.I.

by Ted Lewis

Naturally I wanted a phonograph of my own, but as, in those days, apprentices were unpaid it seemed that some time must elapse before circumstances would permit of such a luxury. However, the old soldier said that not many weeks passed without someone bringing one in to sell and when a suitable one turned up I should have it for whatever he had to give for it, "Do it up yourself for practice and if you want any bits and pieces you can help yourself out of my box of tricks". Thus it was that in a short while and for a very few shillings a nice little Columbia two minute machine came my way.

The shop itself was full of interesting things, not least among which was the 'Auto-Polyphon', a sort of musical box on the grand scale. Standing about five feet high it contained a large brass comb, the teeth or reeds of which were perfectly tuned and covered several octaves. These teeth were plucked by wire levers which in turn were operated by the record. The Polyphon records were metal discs some eighteen inches in diameter with hundreds of holes punched in them. As the record slowly revolved, these holes caught on the levers causing them to pluck the reeds and so play a tune. In addition to the comb it had an octave of hemispherical chimes, the smallest of which was about the size and shape of an ordinary bicycle bell and the largest about eight inches in diameter. These chimes were struck by small metal hammers, also worked by the record. Just inside the glass front stood a gaily dressed doll holding in her hand a short length of rod with which she struck an orchestral triangle at appropriate moments. The whole thing was driven by a very powerful spring motor. It had a sweet tone and was not only pleasant to listen to, but fascinating to watch. It worked on the coin in the slot principle and being mounted upon castors, could be pushed out into the entrance in fine weather so that passers-by could insert a coin and enjoy a tune. At a period when 'dole queues' at the Labour Exchanges grew longer day by day, the odd coppers earned by this machine were a welcome addition to the old soldier's income.

In a cage hanging in the shop he kept a pet canary of which he was very fond. This bird was one of the then popular Harty Mountain breed noted for its song. When the Polyphon or phonographs were playing, to hear this little warbling and trilling with the music was a treat not easily forgotten.

One day the old soldier became possessed of what he called a 'Jumping Jake'. It was a brightly painted wooden puppet, its arms and legs fully jointed. We placed this in the window suspended on a thread which went up to the top of the window, along the top down one of the sides and then along under the bench. By placing one's hands under the bench and so out of sight, one could tap on the thread and so make the puppet dance about in a very realistic manner. The thread was thin and black and invisible to anyone looking in from the outside. We used to open the door and protrude a six feet brass horn into the entrance and play

88 a cylinder of a dance tune. My old friend would then seat himself at his bench and with his hands out of sight; make the puppet dance to the music. In those days before Radio and Television, families would go out in the evening and walk up and down the road to meet people and talk, or look for some diversion. A little window show such as this would soon attract a crowd. The children in front, their small noses flattened against the window glass, the elders behind looking on over their heads while some Pater Familias would endeavour to explain how he thought the thing worked. I do not know who enjoyed it the most; the watchers outside or the old soldier smiling contentedly at the looks of wonder on their faces, the bird in the cage singing away with the music, or myself putting on the records.

- to be continued -

WANTED TO BUY : Anything pertaining to the old outside horn.

type phonographs. EDISONS COLUMBIAS VICTORS BERLINERS

Coin in the slot or any other odd or unusual phonographs.

Cylinder and disc records, catalogues, reproducers and parts.

In fact anything in this line before 1910

Send 25cents for our large WANTED or FOR SALE list.

Special - \$ 5 or more paid for any Edison gold label
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II. S. A.

HOW LOUD CAN WE BLOW OUR OWN TRUMPETS?

Again, Sydney Carter, with the assistance of other Members has produced another Edison Catalogue. This time it is the listing of BRITISH 2 MINUTE CYLINDERS. We started off gloomily, but soon Members' help came in to make this another 'Bumper Bundle' with, surprisingly, only 6 untraced titles. Hurry to buy - at 10s. 6d. (\$2.25) from Major H. Annand. [REDACTED] Avenue, Hillingdon, Middlesex.

help! HELP! The missing British numbers are 12872, 12875, 12929, 13154, 15177, 13219. Tell Sydney Carter if you know these so that we can pass on the information.

A DIRECTORY OF TALKING MACHINES !

Many of you will know that throughout the past months, several collectors and myself have been seeking and collating facts concerning cylinder phonographs and external horn disc gramophones, in the hope that all this data together with photographs and illustrations will be reproduced under one cover to form an informative book of reference to phonograph collectors.

We aim at a book listing the variation in either pattern or design in any particular type of machine. Do you know that there are thought to be at least fifty types of 'Columbia' machines alone - How many have you seen ?. In addition there are the Paillard; Murdoch; Lambert and Lioret types, to say nothing about the famous Pathé Company. Then there was the General Phonograph Company which had offices in East London - they produced the "White" cylinders and also marketed at least one machine and there were probably more. One such machine is illustrated here in this supplement and shows a contemporary advertisement. (from an early magazine display-advert)

We are extremely grateful to the collectors who have already forwarded information and I am pleased to report that we have nearly completed a listing of "White" cylinders and are rapidly building the listings of other two minute cylinders. You will be pleased to learn that Ernie Bayly and I have found a few Edison-Bell cylinders using an alternative matrix. Florrie Forde's "Here's your hat", is one such cylinder and we feel there could be more such alternatives - yet to be discovered !. If YOU know of, or have, a machine or cylinder that is in some small way a little different than others you have seen do please write to Ernie Bayly or Russell Barnes, [REDACTED] Moordown, Bournemouth, Hants.

If you have a camera or can beg or borrow one, we would at a later date, like photographs for reproduction within the Directory. You will be pleased to know that Jack GARDNER, of Essex, who has a very fine collection will be a pillar of support to our project. All help will be fully acknowledged in the finished publication.

PARIS GRAND PRIX
EXPOSITION UNIVERSELLE 1900

LONDON GRAND PRIX
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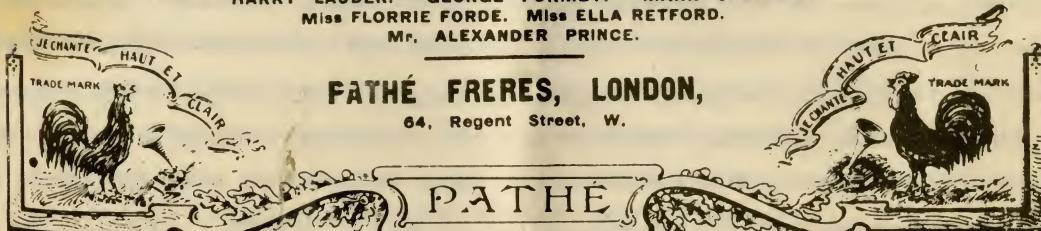
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235 Jubilee Overture.
236 Old Comrades March.
237 La Matriche.
238 Lustspiel Overture.
239 Marseillaise.
240 Our Marine March.
241 Tannhauser March.
By LOUIS VERNON (xylophone solo).
225 American March.
229 International Medley.

SEPTEMBER LIST.

VOCAL.

With orchestral accompaniment.

By WILFRED PLATT.
224 Bedouin Love Song.
228 Rocked in the Cradle of the Deep.
By HECTOR GRANT.
226 Rob Roy MacIntosh.
By JOHNNY WAKEFIELD.
227 Put Me amongst the Girls.
233 Blow'd if I didn't Wake up.
By ARTHUR GILBERT.
230 The Policeman.
By PETER DAWSON.
231 The Same Old Church.
By WILL DANBY.
232 Following the Ladies.
By WILL TERRY.
234 At Half-past Two.

The GENERAL PHONOGRAPH Co., Ltd., 1, WORSHIP STREET,
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Mr. J. ANDERSON, Clarendon Street, South Melbourne, is our Sole Selling Agent for Australia.

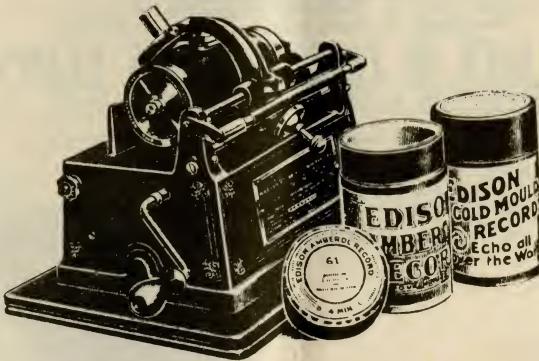
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YOU can make your Gem Phonograph **the best all-round machine** to use either ordinary or the new four to five minute Amberol records at will.

The "Variol" Gear for the Gem consists of a well finished two-speed roller gear, made from hard Delta metal, highly finished, and running in the place of the feed spring, as illustrated.

To reproduce the new Amberol records it is only necessary to change the sapphire bar. You can easily do this by the Variol method inside ten seconds. There is no difficulty whatever.

Full instructions with each set for easy fixing. The gear is changed by simply tightening or loosening a finger nut. Your machine will run the records perfectly. Should you doubt, send 15/0, and by return post you will receive a set carefully tested, all ready for immediate use **on approval**.

The latest Amberol records are excellent, and you should fit your machine up to use them, along with those you already have. Be up to-date.

VERY NUMEROUS TESTIMONIALS LAST WEEK.

January 31st.

I have fitted "Variol to Gem, and must congratulate you on it being a perfect success. S. S.

February 8th, 1909.

Received quite safely. I have tested it with Model C Reproducer, and am delighted with results. E. I. S.

February 8th, 1909.

I am pleased to inform you that I am so satisfied with the "Variol" attachment that I shall retain the one sent (on approval). You seem to have thought out everything for proper working, and it is simple to operate. C. A. B.

When properly adjusted, the Gem Phonograph will, with this Attachment, reproduce over four inches of record, that is from end to end of any Amberol Record.

If you have not got a Phonograph let me send you a new Gem already fitted to use, either Ordinary or Amberol records, with perfect results. "Home" and "Triumph" patterns almost ready.

Price complete, with Horn, &c., £3 10s. 6d. Large stock of Amberol Records, 1/6 each.

Foreign Agents required.

Trade supplied.

February 10th.

I have parted with the three sets you sent as sample, I find them easy to fix, and good results from same. Please send on half doz. more sets. H. D.

February 12th.

I enclose 1/0. for attachment. I fitted it very easily to Gem, and it plays "Amberol" records very well indeed. I congratulate you on the make and finish of the attachment, which I consider excellent. G. G.

ARTHUR WALSHAW, OTLEY, YORKS.

No.15. Blue Amberol 2053. 'I Long to see the Girl I Left Behind'
by Manuel Romain.

John T. Kelly, composer of this song, wrote perhaps more lovable and livable songs than any composer of his time. He was a natural-born musician. A veritable genius in power to create beautiful and haunting melodies, to which he usually wrote his own words.

How he came to write the song under review is interestingly told in his own words. "My wife and I were making our annual visit to the British Isles, when I was suddenly called back to New York, leaving her to follow later. I was pretty lonesome and used to invite a few of the boys occasionally to a game of whist. One night an argument arose about a certain rule of the game, and, while it was going on, I sat back in my chair with my eyes on a photograph of my wife, over the mantelshelf. One of the boys started to laugh and said, 'Look at Jimmy, he longs to see the girl he left behind!'"

Hence this song. Manuel Romain recorded many such numbers for Edison, his most popular being Blue Amberol 1743, Carroll's 'Trail of the Lonesome Pine'.

* * * * *

EDISON CONCERT AND OPERATIC SINGERS

by Syd Gray

The following three Edison artists are related; Carlos Castrio, Consuela Escobar de Castro and her sister Maria Escobar.

CONSUELA, a coloratura soprano, who was born in San Luis Potosi, Mexico, acquired her training there. Her début was made in Mexico City as Gilda in Rigoletto. She sang in Milan and appeared in The United States with the San Carlo Opera Company. Little is known of her husband's career, and her sister appeared in Aida with Caruso in Havana.

Consuela Escobar de Castro.

82217 Lakme - Bell song	82217 Puritana- Vien dilecto
80752 Faust - Final Trio (with V.Lazzari and A.Lindquist)	
82208 Don Pasquale-So anch'io	76013 A la luz de la luna
76012 Ven no luna	76007 Cancion del Ruisenor
76011 La Golondrina	60046 La marina esta de fiesta
60043 Mis tristezas	60043 Mexican National Hymn
60044 Mi viejo amor	76010 Todo paso
80713 L'Ardita	

MARIA ESCOBAR

60038 Asi cantaba la fuente	60038 Cielito Lindo
60039 Encantador	60039 Voy de Pasada
60040 La Pajarera	60040 Pura Mexicana

These Edison titles of Maria Escobar are her only known discs.

CARLOS CASTRO

76012 A la Orillo de un Palmar
76007 Flores Purisimas- El milagro de la Vergin
76011 a. Porti mi Corazon b. Sono mamente loca

68 JEANNE MAUBOURG This important mezzo - soprano recorded only for Edison. She appeared at the Monnaie, Brussels, the Metropolitan, New York and at Covent Garden in the 1900-1-2-3 seasons. Her recordings are all French songs.

58013 Air du Rossignol & Le rouet

58014 Berceuse & La tirre

58015 La rideau du lit & Mon Mari con bien malade

* * * * *

EDITORIAL

SURPRISE ! SURPRISE !

In this issue you find two sheets of printed illustrative material, paid for by Messrs Barnes and Bayly to demonstrate what our magazine can have regularly with a few more Members.

The photographs are self-explanatory. The Flamophone came on to the market in 1923 and we are grateful to Mr. FitzPatrick of Sheringham for the loan of the original advertisement. Of the Edison Bell cylinder box labels, that saying 1/- came first chronologically and was in pale blue ink. That bearing the artists' portraits was next and was in dark blue and light brown, the portrait being brown. That with the dancing lady proved a difficult task for our block-maker for it was basically very dark green with properly-coloured 'Union Jacks', gold and blue. This was the last label of E.B. cylinder boxes. The Indestructible label was printed on 'off white' paper in pale green and light brown. Your Editor destroyed some boxes to obtain these illustrations!!

Mr. Barnes loaned the advertisements in his section.

It is hoped that each one of you, in the next few months, will enrol at least one new Member. I will send to that person a free copy of the magazine to help him/her decide to join, upon receipt of the address from you.

The size of pages in the Directory of Phonographs will be larger than the 'inserts' in this magazine and on 'art' paper.

I should be grateful to all who could send in details of any Jan Kubelik recordings they have, or know about; to be connected with a forthcoming feature in our magazine.

Despite various delays, our 'reprint volume' is coming along and will contain some new articles and illustrations.

Beware; Sterling cylinders were sometimes recorded slower than 160 r.p.m.

Wanted urgently for passing on to a very elderly Member-
Blue Amberol 1837. 'Clamy Green' by B. Golden and J. Hughes

" " 1875. 'Rube and the Country Doctor' by Byron Harlan

2min wax. 8977 'Coax Me' by Edison Military Band.

" " 8907 'Coax Me' by Collins and Harlan

" " 8658 'You're always behind like an old cow's tail'

by Bob Roberts.

Send them to me stating your price.

IMPORTANT As The Society budgets solely to cover running expenses, which by business standards are 'petty cash' it has no banking account of its own. I do of course 'keep books' which are scrutinised by our Hon. Auditors each year. So, please make all cheques, money orders and postal orders payable to Ernest Bayly. When sending money orders, postal orders, International money orders, etc., please make them payable at HENGISTBURY post office. This is about 4 minutes' walk away.

THE ENCLOSED CARD. As some Members had passed on without others in the Society knowing of it for some while afterwards, it was suggested, before I took office, and approved at one of our meetings, that Members should be provided with a card giving the address of the Hon. Sec., and also any instructions that the Members wished for the disposal or bequeathing of his collection. Experience has shown that when widows are overwhelmed by their loss, they are very worried by the thought of what best to do with a collection of records and machines, in the best wishes of the late husband. Without being morbid, I still feel that such a card left among Members' papers, expressing their wishes, would be in the best wishes of all concerned. It would obviate a repetition of two instances - one in which I continued to send magazines long after the Member's death - and one when a Member's collection was disposed of in a manner which can only be called 'a loss to collectors' after the gentleman had put a life's interest and pride into it. Members may rest assured that any collection placed into the hands of the Society for disposal would be sold to other Members so that those left would receive a fair value - or of course, you could nominate an individual to act as 'executor'.

* * * * *

THE WOLVERHAMPTON CYLINDERS Part 4.

(Being a description of some very early cylinders found by the writer at Wolverhampton.)

D. LONDON PHONOGRAPH COMPANY.

By John N. Carrreck

This appears to have been originally the London Microscopic Company (possibly identical with the London Stereoscopic Company which made and sold Edison tin foil phonographs under licence, on a small scale, from 1878 to 1882). In 1894 the London Microscopic Company was stated to have already purchased the British rights for the exploitation of the Edison wax cylinder, and would thus have been the first English Company to make wax records. These cylinders probably gave rise to the title, "London Record" later used by the Edison-Bell Consolidated Phonograph Company from its formation in 1898. The latter company probably absorbed the London Phonograph Co. at that time.

20. "Manuel Rosenfeld's popular negro success entitled, 'The Bran' New Little Coon', sung by Len Spencer. Very similar to No. 2. but although having the distinctive channelled rim of this Company's cylinders (but not announcing as such) it is evidently of American origin. Either this Company issued

American recordings, or Mr. Mantle may have dubbed this item on to a London Phonograph Company's blank. Perhaps he did so with the others on cylinders having this type of rim. Dark brown wax, cl896-8 21. "Mr. Gladstone on 'The House of Lords'". Announcer reading copy of Gladstone's speech on this topic made in the Commons late in 1893, shortly before handing his resignation to Queen Victoria on 1st January, 1894, because of the rejection of the Irish Home Rule Bill by the Lords, whom he attacks in this address. This recording was therefore probably made in the latter year. Commercial recordings of his speech were issued by Edison's United States Phonograph Company and by Edison Bell at 2 shillings each, but it is unlikely that these were recorded by Gladstone himself owing to the lack of duplication methods. However, he made at least one cylinder of this, an excellent recording which still survives. The present cylinder is of dark brown wax with the channelled rim, but no company's name is given.

22. "Popular chorus song, 'Stammering Sweethearts', sung by Mr. Harry Bluff for the London Phonograph Company". Dark brown wax with channeled rim, c. 1896-98.

23. " . . . great song, 'For Me', sung for the London Phonograph Company". An English Music Hall item, probably sung here by Harry Bliff. Medium brown wax with normal rim, c.1896-98.

24. "Popular ballad song, 'Mona' sung by Mr. Lester Wallace for the London Phonograph Company". This romantic ballad is by Stephen Adams, composer and writer of "The Holy City". Medium brown wax with normal rim, c. 1896-98.

25."Arthur Roberts' great song, 'She wanted something to play with', sung for the London Phonograph Company." Medium brown wax, cl896-8.

(E) WORLD PHONOGRAPH COMPANY.

26."Mr. Robert Don. His popular and musical laughing song. Record made for the World Phonograph Company, Amsterdam, Holland".
Pale brown, c.1896 - 98

(F) ? HOME RECORDING, 1904 - 09.

27. This is said not to have been made in Victorian times, but is of a Music Hall comic song of that period. It is announced as, "Dan Leno's patter song? 'No more fancy balls for me'". Miss Mantle states that this was recorded by her father, with piano accompaniment by his friend Arthur Dunn, but it sounds like a commercial recording and seems an unlikely item for him to have chosen. Medium brown wax with normal rim.

This collection is typical of the period 1890 to '98. Its subject matter is not very elevating but although there was a great improvement from 1898 - 1901, when a fair amount of serious music by good class, if not famous, artists became available on records, the recordings of Caruso, Tamagno, Patti had yet to come.

I am indebted to Mr. V. K. Chew of the Science Museum, London, for giving access to early catalogues in his care.

By Bryan Marchington.

Part.2. The Twelve-Inch Recordings

This listing (together with the ten-inch titles to follow in part.3.) deals only with the published recordings and as far as the titles go it is complete. It does not, however, pretend to be a complete discography with matrix numbers and foreign numbers, etc. I have based it on the H.M.V. double-sided catalogue numbers and with the few exceptions noted at the end, the Victor couplings are identical and the single-sided versions are the same as those doubled. The only other numbers that I have included are those of the "Archive" re-issues as, in some cases, these are found more frequently than the originals. Although, therefore, much numerical information is missing, there is sufficient detail to assist anyone wishing to acquire a complete collection. The known unpublished titles will be given in part 4. The items are shown in the language in which they are sung, usually the original with this singer, but not quite always - and opera recitatives are also given when included in the recording. I could not offer the following without due acknowledgement to my friend, Gordon Whelan, whose standard discography of Gall-Curci appeared in the excellent 'Record Collector' of October 1949 (now unobtainable) and without whose generous assistance it would have been impossible.

N.B. All twelve-inch recordings have orchestral accompaniments.

* see notes

ACOUSTIC (1916-1924)

- 1/2 DB174 "La Traviata". Ah,dite alla giovine . . Imponete! (w.DeLuca)
- 3. DB255 "La Perle du Bresil". Charmant Oiseau (w.C.Barone-flute)
- 4. "Les Pecheurs de Perles" Me voilà seule.. Comme autrefois
- 5. DB256 "La Somnambula" A te,diletta tenera madre.. Come per me
and Ah non credea mirarti. sereno.
- 6. DB257 "Rigoletto" Gualtier Malde . . Caro nome che il mio cor
- 8. "La Traviata" E strano.. Ah fors' e lui che L'anima
- 9. DB258 Lo here the gentle lark(Bishop) (w.M.Berenguer-flute)
- 10. Echo Song(Bishop) (w.C.Barone-flute)
- 11. DB259 "I Puritani". Qui la voce sua soave.. Vien diletto (w.flute
Berebguer)
- 12. "Don Pasquale" Quel guardo il cavaliere
- *13. DB260 "Lucia di Lammermoor" Ardon gl'incensi (w.Barone-flute)
- 14. "Dinorah" Ombra leggiera (w.Barone -flute)
- 15. DB261 "Il Barbiere di Siviglia" Una Voce poco fa
- 16. "Madama Butterfly" Un bel vedremo
- 17. DB262 La Villanelle(Dell'Acqua) (w.flute)
- 18. Ah, vous dirais-je, maman? (Adam) (w.flute)
- 19. DB263 Solveg's Song (Grieg) (In French)
- 20. "Lakmè" (Delibes) Dov'e l'Indiana bruna
- *21. DB264 "Romeo et Juliet" (Gounod) Je veux vivre dans ce reve
- 22. "Mignon" (Thomas) Si per stasera . . Io son Titania
- 23. DB265 Air and variations(Proch) (w.Barone-flute)
- 24. La Partida(Alvarez)
- 25. DB597 "L'Etoile du Nord" (Meyerbeer) Veille sur eux toujours
- 26. "Linda di Chamounix" (Donizetti) A tardai troppo . .
O luce di quest'anima

27. DB602 Home, sweet Home (Bishop)
 28. The last Rose of Summer (arr. Moore)
 29. DB641 "I Puritani" (Bellini) Son vergin vezzosa
 30. "Rigoletto" Ciel dammi coraggio . . Tutte le feste al tempio
 31. DB798 Pretty Mocking Bird (Bishop) (w.flute)
 32. "Dinorah" Bellah, capretta adorata . . Si carina
 *33. (DB811) "La Somnambula" (Bellini) Son Geloso (w.Schipa)
 *34. "Lucia di Lammermoor" Ah talor del tuo pensiero . . Verranno a te (w.Schipa)
 *35. (DB812) "La Somnambula" Ah non giunge d'uman pensiero
 *36. & VB5 "Semiramide" (Rossini) Bel raggio lusinghier
 37. DB813 "Il Trovatore" Come d'aurato sogno . . Tacca la notte
 38. and Timor de me?..D'amor sull'ali roseo (placida)
 *39. DQ100 "Rigoletto" Bella figlia dell'amore (w.Caruso, deLuca etc.)
 40. "Lucia fi Lammermoor" Chi me frena
 ELECTRIC (1925 - 1930)
 41. DQ102 "Rigoletto" Bella figlia dell'amore (w.Gigli, DeLuca, Pinza. etc)
 42. "Lucia di Lammermoor" Chi mi frena
 43. DB927 "Hamlet" (Thomas) A vosrti giuochi..Ed ora a voi cantero
 44. & VB65 una canzon (w.flute)
 45. DB1144 "Zemire et Azor" (Gretry) La fauvette avec ses petites (w. Barone) flutes
 46. Air and variations (Proch) (w. Barone-flute)
 47/48. DB1165 "La Traviata" Dite alla giovine . . Imponete!
 (w. De Luca & Metropolitan Opera Orch. cond. G. Setti)
 49. DB1278 Lo, hear the gentle lark. (Bishop) (w, flute)
 50. Solveig's Song (In French)
 51. DB1355 "Il Barbiere di Siviglia" Una voce poco fa
 52. "Mignon" Si per stasera . . Io son Titania
 53. DB1474 "Il Trovatore" Come d'aurato sogno . . Tacea la notte
 54. placida and Timor di me?..D'amor sull'ali rosee
 55. DB1477 "Rigolletto" Caro nome che il mio cor
 56. "L'Etoile du Nord" La, la, la (w.G.Possell & C. Barone, flutes)
 57. DB1516 "Philemon et Baucis" (Gounod) O riente nature (w. Barone, Flute)
 58. & VB66 Io vi miro (Scarlatti) (w.C. Barone, flute)

Duplications

59 "I Puritani" (Bellini) Qui la voce. The recording found on DB 259 is NOT the same as the single-sided version 2-053137; the Camden CDN1024 has the same as DB259.
 "Rigoletto" (Verdi) Gualtier Malde ..Caro Nome. There are 4 versions of this; two issued in England and two in U.S.A.
 (i) Acoustic H.M.V. 2-053126 and DB257 starting at "Gualtier Malde"
 60. (ii) Acoustic Victor 74499 & 6126 starting at "Caro Nome" (on Camden CDN1024)
 61. (iii) Electric Victor 7655 strating at "Gualtier Malde".
 (iv) Electric H.M.V. DB1477 starting at "Caro Nome"

In each case the H.M.V. & Victor couplings are identical.

Notes

13. Incorrectly labelled as "Il dolce suono"
 21. " " " Nella calma"
 33/34 Not issued in England as DB811, only on L.P. (Camden CDN1024)
 No.33 also appeared on the now deleted CSLP518.
 35/36 Not issued in England as DB812, only as 'Archive'
 39. Incorrectly labelled as "Un di se ben rammentomi".

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ARTISTES.

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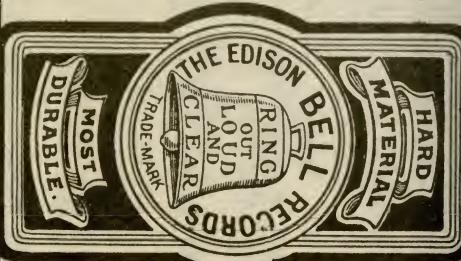
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* * * * *

A VISIT TO LOS ANGELES - APRIL 1964

By David Mc.Callum

Many of you will know the name of Ray Phillips, and some of you I am aware, have met him personally during one of his visits to Europe. I had never met Ray, but had corresponded with him. When I joined the 'Oriana', I was delighted to find that we would be calling at Los Angeles. So, in a mercenary frame of mind I wrote asking if there would be a chance of meeting.

An affirmative reply reached me in Sydney, adding that I would be met at Long Leach. When we eventually met each other I was soon driven off through a scene of thousands (literally) of oil wells, along the remarkable flyovers and clover-leaves and concrete generally that makes up one of the most advanced freeways in the world, past "downtown" (every town in the U.S. is "downtown") Los Angeles, and onward to North Hollywood, where Ray has a delightful home, housing not only his collection of phonographs, but also, his wife Nancy, and two daughters who have been featured on his Christmas cards. I was shown into a fine L-shaped living room and confronted by the usual cygnet horn phonograph, in fact two of them, the hallmark of the advanced phono collector, or sound fanatic, don't take offence, I include myself as being in the forefront of this latter category.

I was made to 'feel at home' in about 43 seconds, and looking around, I saw a magnificent German Orchestrian. I was duly impressed. I haven't the details of the manufacturer, but Ray showed me a fascinating catalogue issued by the makers which proved that it is the second smallest of their range, yet it stands only somewhat higher than I do. Their range went to models three times as large - and special big ones could be made to order!

This may all be very well, but you still do not know what an Orchestrian is. Basically, it is an automatic organ, operating by means of compressed air through a punched roll of paper. In this instance, the organ is accompanied by drums, cymbals and bells. This incongruous-sounding combination performed an eye-opening version of Beethoven's 'Kreutzer' sonata for violin and piano at my request, before Ray put it through its paces with

selections from operas and other typical fare of the turn of the century and just after. Pardon this departure from strictly phonograph matters, but I was so pleased with the machine, that even to an ardent fan of Mr. Edison's invention like myself, phonographs did sound a little thin afterwards.

I was now shown the cream of the phonographs, in a well-lighted alcove leading off the living room. Lioret, Bettini, Pathé, Columbia, Edison, Edison-Bell and all the 'greats' were there - even a couple of tin-foils! Starting from the earliest, Ray obtained a tin foil machine in London from Reuben Greene. I was then shown a very early Columbia Graphophone, of slightly unusual design, which Ray thinks is perhaps the earliest commercial spring-driven phonograph, antedating even the Edison "Spring motor" of the 90's. On this I was played one of the revered Bettini cylinders, both through a horn and through listening tubes. As is the case with the reproducer, I was forced to the conclusion that Bettini's reputation greatly exceeded the excellence of his products. The records (and the reproducers) are very nice to look at. May I leave it like that?

Then to the little machine which has greatly impressed me every time I have heard one in good condition, the Lioret phonograph with its celluloid 'cottonreel' records. Ray has one of the spring driven models, a curious little thing with transparent horn about four inches long. Many of you will, however, have seen the similar machine in the South Kensington Science Museum.

I also saw two Class 'M' electric machines, and heard one of them. These use standard Edison horns and reproducers, so sound like any other Edison phonograph. An interesting accessory is an Edison battery of the correct type, at least as shown in the 'classical' photograph of Edison after having been at work for three days. Another really outstanding item is the miniature phonograph which is the voice of the Edison Talking Doll. This is a tiny spring driven machine, contained in a cubic space of about $3\frac{1}{2}$ inches, complete with a cylinder of $2\frac{1}{4}$ inch diameter, but only about $\frac{1}{2}$ inch long. The reproducer is spring loaded and uses a steel stylus.

In the afternoon we went over to Jesse Jones' house, about 15 miles away. Unfortunately Jesse was away, but I saw the collection, another very large one which would do credit to anyone. This was largely overshadowed by the collection of cylinder-boxes which extends the full length of the room. I had no time to count them, but he had examples of everything I can remember having seen - and a great many more besides.

Two memorable machines were a late Columbia/Polyphon / gramophone/disc-musical-box combination, apparently a last attempt at keeping solvent by the American branch of the Polyphon company before finally giving up to Regina. He also had two Busy Bee machines. The cylinder machine's mandrel is of such a size that it can play only Busy Bee records, and a disc machine made by the same company, whose turntable has a large square pin eccentrically mounted on it. This corresponds to a square hole in the label of the Busy Bee records which it is designed to play. The records have a second

standard size hole in the centre to enable them to be played on another make of gramophone. Apparently the machines were sold cheaply, the company relying on the fact that only their records could be played on them, for their profits.

It was now getting late, so we all went off to have dinner at a very pleasant restaurant overlooking the harbour. As a tribute to the really wonderful time that the Phillips family gave me, I conclude by saying that I caught my ship by only nine minutes, incurring the wrath of the chief radio officer for the following couple of weeks. Well, Ray, if you are now deluged with visitors from England, you have only yourself to blame - you treated me too well.

* * * * *

TWO MINUTE PHONOGRAPH STYLII

By a secret process, in the dungeons of my abode, 2 minute phonograph stylii are still being made. They fit on all types of two-minute machines.

3s.6d. each (50 cents) - reductions for quantities.
of

Edward Murray-Harvey,
Norwich NOR25E. Norfolk.

* * * * *

THE SECOND BITE by the Editor

Several days have elapsed since I began typing the stencils for this magazine, and during them, correspondence has come from all corners of the Globe (literally), revealing that besides Mr. Barnes, three other Members are contemplating issuing a book of pictures of phonographs. It would be a pity if all these well-meaning folks overlap their work after we have suffered from years of nothing. I would only interfere by saying that the photographs should be of 'professional' standard, maintaining at least the minimum standard demanded of professional photographers by industrialists involved in requiring photographs of machinery. I showed an industrial photographer some pictures which I thought excellent, but he at once 'pulled them to pieces' - and I was able to see his points; the foremost being that pictures of machinery (in our case gears, mandrels, reproducers) should have no shadow whatever. So, before you all rush into print - do aim at a QUALITY production with no 'cheese paring'. Make it appear like a production that Collectors feel that they cannot possibly live without!

TWO PUBLICATIONS, duplicated like ours, for other specialist fields which you might care to know about are - "The Music Box" of the Musical Box Society of Great Britain, dealing with, also, Barrel Organs, Fairground organs, Musical snuff-boxes and other musical automata. Details from the Secretary of the M.B.S.G.B.

London. W.I.

If you collect old Boys' magazines, old comics, 'The Magnet'; 'Captain' etc, then you require "Collectors Digest", from Eric Fayne, Excelsior House, Grove Road, Surbiton, Surrey. To a more esoteric interest, there is a magazine called "Steaming" for those of you who collect ancient steam traction engines, steam road rollers, etc. (Cannot tell you the editorial address I'm afraid).

* * * * *

THE RECORDS OF R.G.KNOWLES by Tom O'Leary

Richard Knowles was a quietly spoken American comedian who became domiciled in London and reached the top flight of Music Hall. He made but few records, however, in his quaint, deep, singing voice.

Berliner 1054 A Cook's Tour 1056 The Order of the Bath

7" 1057 A Honeymoon Tour 2335 Oh! Dear No

2380 If That's your game 2381 Adam Missed It

The above recorded 1899.

G & T. 10" issued 1903

2-2914 Love, marriage and divorce

2-2923 Dreamy eyes

issued 1904

2-2973 Time is Money

Edison Bell "Velvet Face", issued May 1913

1189 Every Little Bit/That's Philosophy

1190 Modern Woman/The Insecurity of a Sure Thing

1230 The Girl, The Woman & The Widow/Adam Missed

1231 Pins / £ S D

EXO (identical to above)

255 £ S D

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W A N T E D W A N T E D W A N T E D

Edison Wax Amberol 707

"The Spinning Wheel" by Karol Bondam

Major H.H. Annand, [REDACTED] Hillingdon,
Middlesex.

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PET'S CORNER

Notice in a Dublin newspaper-

"The ceremony will take place in the afternoon in the Old Monastery grounds. If wet, it will be held in the morning".

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BOOKS FOR SALE All in good condition.

1. Cyril Maude "The Haymarket Theatre" (1903) 15s.

2. Charles Pearce "Polly Peachum and the Beggar's Opera"
(Stanley Paul, 1913) 15s.

3. Macgowan & Jones "Continental Stagecraft" (1923) 9s.

Available from the Editor, Ernie Bayly.

[REDACTED] Bournemouth, Hampshire